

# A History of Western Music, 10th Edition, Grout, et al.

[Home](#) / [Courses](#) / [Resources Music History Textbook \(AHWM\)](#) / [HWM10](#)  
/ [CHAPTER 34. BETWEEN THE WORLD WARS: JAZZ AND POPULAR MUSIC](#) / [CH 34 OUTLINE](#)

## I. Between the Wars

- A. 1918, profound disillusionment
  - 1. new technologies of warfare produced staggering losses
  - 2. compounded by worldwide influenza epidemic, killed 50 million people
  - 3. music, entertainment provided escape
    - a. popular music and jazz flourished
    - b. interest in music of earlier times, neoclassicism
    - c. growing revival of music before 1750
  - 4. new nations and ideologies
    - a. end to Austro-Hungarian, German, Russian, Ottoman empires
    - b. a number of European countries gained independence
    - c. 1917, Soviet Union formed by radical Marxist revolutionaries
    - d. dictatorships established in Italy, Spain, Germany
    - e. anti-Semitic campaign; Jewish writers, artists, composers, scholars emigrate
  - 5. economy
    - a. European countries: war debt, crippling inflation, shattered infrastructure
    - b. United States and Canada enjoyed financial boom
      - i. golden age for music in America, popular and classical
      - ii. American culture and music influenced Europeans, 1920s
    - c. 1929, New York stock market crashed; worldwide financial depression
  - 6. roles for women
    - a. replaced men in staffing offices, factories during World War I
    - b. new freedom of movement, economic independence
    - c. right to vote in Britain, United States, Germany
    - d. birth control, rising levels of education greater access to careers
    - e. 1930s, backlash in some countries
  - 7. The Great Migration
    - a. African Americans moved from rural South to urban areas in Northeast and Midwest
      - i. work in northern factories, service industries
      - ii. escape lynchings, Jim Crow laws, institutional racism
    - b. over one million people, WWI through the Great Depression
    - c. stimulated the Harlem Renaissance
    - d. vibrant traditions of jazz and blues in northern cities
- B. The arts
  - 1. the 1920s
    - a. extensive experimentation in the arts
    - b. writers explored new literary techniques
      - i. stream-of-consciousness, feminist novels and essays
    - c. surrealist painters explored world of the unconscious
    - d. architects pioneered less decorated forms
  - 2. the 1930s
    - a. artists reexamined their role
    - b. social conditions pictured in simple, direct yet modern styles
    - c. classical composers wrote accessible music
- C. New technologies
  - 1. preservation and rapid distribution of music in performance
    - a. preserved, admired, replayed many times
    - b. new mass market, new commercial possibilities
    - c. vaulted some performers to international stardom
  - 2. recordings
    - a. market of potentially unlimited size
    - b. songwriters, bandleaders tailored pieces to fit 3-to-4-minute limit of record side
    - c. 1925, electric recording: sensitive "crooners"
    - d. electric microphones more sensitive to nuances of orchestral music
  - 3. radio
    - a. 1924, 1,400 radio stations across North America
    - b. 1920s, national broadcasting systems developed in Europe
    - c. stations relied on live performers, sponsored orchestras
      - i. BBC Orchestra in London (founded 1930)
      - ii. NBC Symphony Orchestra in New York (1937)
    - d. Benny Goodman hosted two radio shows
      - i. *Let's Dance* (1934–35), *The Camel Caravan* (1936–39)
  - 4. diffusion of music
    - a. music available to almost everyone
    - b. widespread dissemination of classical repertoire
    - c. furthered growth of popular music, blues, jazz

## II. American Musical Theater and Popular Song

- A. 1920s, rich time for American popular music
  - 1. vaudeville troupes toured the continent

2. operettas, revues, musicals attracted large audiences
  3. 1920 to 1955, "Golden Age" of Tin Pan Alley
  4. 1920s, popular song, music for theater inextricably linked
    - a. best-known songs made familiar in hit shows
    - b. sold as sheet music
    - c. publishers, songwriters counted on recordings to popularize tunes
    - d. sound technology for films, Hollywood musicals
- B. Musical theater
1. revues
    - a. craze in larger cities, New York
    - b. complete shows, primarily musical numbers, many performers
    - c. Ziegfeld Follies, premier series produced by Florenz Ziegfeld
      - i. variety entertainment, star performers, troupes of beautiful female dancers
    - d. popular song composers wrote for revues
  2. musicals
    - a. 1920s musical rapidly replaced operettas
    - b. complex collaboration of different artists
    - c. some were vehicles for star entertainers
    - d. increasing interest in integrated musicals, plot-driven, valued for dramatic impact
  3. *Show Boat* (1927), by Jerome Kern (1885–1945)
    - a. book and lyrics by Oscar Hammerstein II
    - b. exemplifies new integrated approach; multiple musical styles and traditions
    - c. operatic in scope, interwoven referential themes and motives
    - d. serious social issues: racism, economic and social oppression of African Americans
    - e. recent historical events: 1893 Chicago World's Fair
- C. Tin Pan Alley: the Golden Age
1. 1910s, several types of Tin Pan Alley songs solidified
    - a. standard form
      - i. one or more verses
      - ii. thirty-two-measure chorus: AABA, ABAB, or ABAC pattern
      - iii. focus increasingly on chorus: catchiest rhythms, melodic ideas
    - b. many songwriters worked with lyricists, songwriting teams
  2. Irving Berlin (1888–1989)
    - a. wrote both music and lyrics to his songs
    - b. one of America's most prolific, best-loved popular songwriters
    - c. known for sentimental, patriotic tunes; *God Bless America*, *White Christmas*
    - d. mastered all current popular song genres
    - e. involved in every aspect of music business
    - f. many songs written for revues, movies, musicals
  3. Cole Porter (1891–1964)
    - a. wrote both music and lyrics to his songs
    - b. educated in music at Yale, Harvard, Schola Cantorum in Paris
    - c. remembered for suave, urbane, sophisticated lyrics
    - d. irresistibly catchy, memorable tunes; *Let's Do It*, *I Get a Kick Out of You*, *It's De-lovely*, *You're the Top*
    - e. music complements inventive texts
    - f. wrote exclusively for theater and Hollywood musicals
  4. George Gershwin (1898–1937)
    - a. composed jazz-influenced classical music, popular songs, musicals
    - b. best-known songs feature lyrics by his brother, Ira Gershwin
    - c. started writing for revues, moved toward integrated musicals, social satire
    - d. *Of Thee I Sing* (1931), first musical to win Pulitzer Prize for Drama
    - e. musicals catapulted several performers to fame; Fred and Adele Astaire, Ethel Merman, and Ginger Rogers
  5. *I Got Rhythm* (NAWM 190), by George Gershwin
    - a. composed for *Girl Crazy* (1930)
    - b. sung by Ethel Merman, instant hit
    - c. one verse, main interest in chorus
      - i. chorus in typical AABA<sup>1</sup> form
      - ii. chorus starts with catchy phrase, striking rhythm
      - iii. unusual features at beginning
      - iv. syncopated rhythms draw on ragtime
      - v. rapidly changing harmony, more chromatic, features 7th and 9th chords
      - vi. style and attitude drawn in part from jazz

### III. The Jazz Age

- A. African American music played increasingly influential role in American musical life
1. 1920s, known as the "The Jazz Age," blues and jazz gained wide currency
  2. racism and opportunity
    - a. new opportunities for African American musicians
    - b. racism in conservatories, concert halls, professional employment
    - c. classical training in their youth, careers in popular music
    - d. blues and jazz, economic rewards
- B. Blues
1. one of most influential genres of early twentieth-century America
    - a. origin obscure; likely stemming from rural work songs, other African American oral traditions
    - b. lyrics: disappointments, mistreatment, other troubles
    - c. words also convey defiance, will to survive
    - d. music expresses feelings implied in the words
      - i. freely syncopated rhythms
      - ii. distinctive vocal or instrumental effects (slide, rasp, growl)
      - iii. flatted or bent notes on 3rd, 5th, 7th scale degrees; blue notes
    - e. allows performers to display their artistry
  2. two distinct blues traditions
    - a. classic blues
      - i. urban style, influenced by popular music
      - ii first to be recorded

- b. delta blues
  - i. rural traditions, known as country blues
  - ii. regarded as older style
- 3. classic blues
  - a. performed by African-American women
    - i. Ma Rainey (1886–1939)
    - ii. Bessie Smith (1894–1937), “Empress of the Blues”
    - iii. Alberta Hunter (1895–1984)
  - b. accompanied by piano or small combo
  - c. popularized on black variety circuits, minstrel circuits, clubs, recordings
  - d. records targeted to black audiences, “race records”
- 4. sexuality and feminist themes
  - a. blues lyrics address issues of sexuality, relations between the sexes
  - b. emancipation: control over their relationships
    - i. marriage forbidden under slavery
    - ii. couples exploited by masters
  - c. new freedom of black women: Bessie Smith’s *Sam Jones Blues*; Ma Rainey’s *Prove It On Me Blues*
- 5. twelve-bar blues
  - a. W. C. Handy (1873–1958) “father of the blues”
    - i. publisher, blues songs in sheet music form, 1912
    - ii. solidified standard twelve-bar blues form
  - b. poetic structure
    - i. each poetic stanza has three lines
    - ii. second line restates the first
    - iii. third completes thought or offers twist
  - c. musical structure
    - i. each line sung to four measures of music, set harmonic pattern
    - ii. first phrase remains on tonic chord
    - iii. second phrase begins on IV, ends on I
    - iv. third phrase starts on V, moves to I
  - d. style example: *Back Water Blues* (1927, NAWM 191), Bessie Smith
    - i. brief piano introduction
    - ii. seven stanzas follow same form, general melodic outline
    - iii. unique timbres, phrasing, melodic sensibility in recording
    - iv. typical phrase centers around relatively high note, repeats or decorates it, descends to tonic
    - v. call-and-response interchange with piano accompaniment
    - vi. links to African American music: use of improvisation on simple formula, syncopation, repetition of short patterns, bent pitches, call and response
- 6. Delta blues
  - a. primarily from delta region of Mississippi
  - b. male African American singers, guitarists
  - c. more directly rooted in oral traditions
    - i. greater flexibility of textual, musical form, harmonic choices
  - d. national exposure gained through recordings
  - e. singing style: rough, rich in timbre and nuance, rhythmically flexible
  - f. alternation between voice and guitar, call and response
  - g. sexuality and relationships, constant themes
  - h. many delta blues singers moved to Chicago
- C. Jazz in the 1920s
  - 1. distinctive features of 1920s jazz
    - a. syncopated rhythm
    - b. novel vocal and instrumental sounds
    - c. unbridled spirit
    - d. improvisation was important element
    - e. recording industry, radio played key roles in growth and dissemination
  - 2. New Orleans jazz
    - a. leading style of jazz after World War I
    - b. named after city of origin
    - c. centers on group variation of given tune
      - i. improvised in same spontaneous style
      - ii. counterpoint of melodic lines, alternating solos
      - iii. call-and-response African idiom
    - d. rivalry between musically literate Creoles and musically untutored African Americans
    - e. leading musicians played in clubs, Storyville
      - i. cornettist Joe “King” Oliver (1885–1938)
      - ii. trumpeter Louis Armstrong (1901–1971)
      - iii. pianist Jelly Roll Morton (1890–1941)
  - 3. King Oliver and Louis Armstrong
    - a. King Oliver moved to Chicago, 1918
      - i. formed his own band, 1920
      - ii. Louis Armstrong joined band, 1922; King Oliver’s Creole Jazz Band
    - b. 1923, recordings
      - i. Okeh Records in Chicago
      - ii. Gennett in Richmond, Indiana
    - c. Armstrong formed his own band, Hot Five, or Hot Seven
      - i. several dozen recordings for Okeh, 1925 to 1928
  - 4. New Orleans style jazz example: *West End Blues* (NAWM 192)
    - a. recorded by Hot Five in Chicago, 1928
      - i. “front line” of melodic instruments: trumpet, clarinet, trombone
      - ii. rhythm section: drums, piano, banjo
      - iii. emphasis on Armstrong’s solo improvisation
    - b. musical structure
      - i. starting point: 12-bar blues, 16-measure strain form, ragtime, 32-bar song form (AABA)
      - ii. tune and harmonic progression presented

- iii. repetitions, chorus: repeats several times while soloists play over it
- iv. each chorus features different instrument, new musical ideas
- c. sheet music (NAWM 192a) adapts blues to Tin Pan Alley verse-refrain form
  - i. blues progression once in verse
  - ii. twelve-bar blues twice in refrain
- d. recording (NAWM 192b) follows conventions of jazz
  - i. blazing trumpet introduction
  - ii. five choruses of twelve-bar blues pattern
  - iii. first chorus: Armstrong varies published verse, increasingly fanciful acrobatics
  - iv. second chorus: trombonist improvises freely
  - v. third chorus: clarinet alternates in call and response with Armstrong's scat singing
  - vi. fourth chorus: piano solos
  - vii. fifth chorus: entire ensemble

#### D. Big bands and swing

1. 1920s, main function of jazz was to accompany dancing
  - a. availability of larger performance spaces for jazz
  - b. African American and white musicians organized big bands
  - c. typical dance band by 1930
    - i. brass: three trumpets, two trombones
    - ii. reeds: clarinets and saxophones
    - iii. rhythm section: piano, guitar, double bass, drums
2. arrangers and composers
  - a. piece written down by arranger, solos improvised
  - b. wider variety of effects
    - i. rhythmic unison of entire band or section
    - ii. coordinated dialogue between sections and soloists
    - iii. more complex chromatic harmonies
  - c. borrowed sounds from modern classical music
    - i. four-note sonorities, chromatic harmonies of Debussy, Ravel
3. typical big band featured a vocalist
  - a. repertory of popular songs
4. the swing era
  - a. swing: combination of stylish arrangements with jazz rhythms
  - b. name derived from swing rhythm
  - c. ignited dance craze across the country, Lindy Hop
  - d. most popular music from 1930s through late 1940s
  - e. white bands entered jazz world
    - i. Tommy Dorsey (1905–1956), Glenn Miller (1904–1944)
    - ii. greater access to performance venues, radio time
  - f. some big-band leaders integrated their bands, Benny Goodman Quartet
  - g. band leaders and star players were international celebrities

#### E. Jazz in Europe

1. 1920s, jazz spread quickly throughout North America, Latin America, Europe
2. Europeans encountered jazz through
  - a. imported recordings
  - b. sheet music
  - c. traveling jazz ensembles
3. WWI, African American musician-soldiers helped introduce new style (James Reese Europe)
4. 1920s, jazz groups formed in Europe
  - a. well established by 1930s
  - b. frequent topic in European literature and arts
5. Django Reinhardt (1910–1953) Roma guitarist and Stéphane Grapelli (1908–1997)
  - a. 1934, formed the Quintette du Hot Club de France, toured throughout Europe
  - b. blended Roma heritage, highly individual style

### IV. Edward Kennedy "Duke" Ellington (1899–1974)

#### A. One of the most influential American composers

1. most important composer of jazz to date
2. influential innovator, expanded boundaries of jazz
3. born in Washington, D.C.
  - a. son of a White House butler
  - b. studied piano from age seven
  - c. played throughout Washington area with his own group
4. 1923, moved to New York with the Washingtonians
5. 1950s and 1960s, several international tours sponsored by State Department
6. thirteen Grammy awards, seventeen honorary degrees, Presidential Medal of Honor in 1969, named member of the National Institute of Arts and Letters and of the Swedish Royal Academy of Music
7. major works: *East St. Louis Toodle-oo*; *Black and Tan Fantasy*; *Mood Indigo*; *Creole Rhapsody*; *Concerto for Cootie*; *Ko-Ko*; *Cotton Tail*; *Black, Brown and Beige*; and more than 1,300 other compositions, including songs, choral works, tone poems, suites, musicals, and ballet and film scores

#### B. 1927–1931, house band at Cotton Club in Harlem

1. Harlem's preeminent nightclub
  - a. offered alcohol, entertainment
  - b. black performers, white clientele
2. Ellington used band to experiment
  - a. tried out new pieces, effects, timbres, and voicings
  - b. longer jazz works: *Creole Rhapsody*, *Reminiscing in Tempo*
3. moved more to arrangements, ensemble passages with solos
4. capitalized on unique talent of band members
  - a. *Black and Tan Fantasy* (1927), trumpeter Bubber Miley
  - b. *Mood Indigo* (1930), clarinet and saxophone player Barney Bigard
5. group made about 200 recordings, regular radio broadcasts

#### C. Touring, from 1931 on

1. spent most of their time on the road
2. band grew to eighteen players by 1946

3. repertoire
  - a. largely Ellington's tunes; many give lyrics, sold as popular songs
    - i. *Sophisticated Lady*, *Don't Get Around Much Anymore*
  - b. popular songs, dance favorites
- D. The 1940s
  1. 1939–1940, three new members
    - a. Jimmie Blanton, bass
    - b. Ben Webster, tenor saxophone
    - c. Billy Strayhorn, second pianist, composer, arranger
      - i. produced standards including *Take the A Train* (1941)
  2. style example: *Cotton Tail* (1940, NAWM 193)
    - a. written for Webster
    - b. tune at beginning, series of choruses over same progression
    - c. contrafact, new tune over borrowed harmonic progression; chorus of *Gershwin's I Got Rhythm*
    - d. melody: little resemblance to Gershwin's
  3. beyond category
    - a. Ellington fought "jazz composer" label
    - b. considered his music "beyond category"
    - c. believed jazz was art music, listened to for its own sake
    - d. pushed boundaries of technology, convention
      - i. late 1940s, convinced record companies to record longer works on multiple sides
      - ii. with Strayhorn rescored classical favorites for jazz band

## V. Film Music

- A. Sound in film
  1. new technologies transformed film music
    - a. late 1920s, recorded sound synchronized with film
    - b. *Jazz Singer* (1927), first "talking picture" starring Al Jolson
  2. two categories of music in film
    - a. diegetic music, or source music: performed by characters themselves
    - b. nondiegetic music, or underscoring: background music
  3. thousands of theater musicians lost work
  4. mid-1930s, Hollywood studios employed composers, orchestrators, arrangers, editors, orchestras
  5. dramas and comedies included musical numbers
    - a. *Der blaue Engel* (*The Blue Angel*, 1930) featured Marlene Dietrich
- B. Movie musicals
  1. 1930s, "Golden Age" of Hollywood musical
  2. Broadway's best-known composers wrote for movie musicals
    - a. Romberg, Gershwin, Berlin, Kern, Porter
  3. choreography of Busby Berkeley in many films
    - a. made Bing Crosby, Fred Astaire, Ginger Rogers international stars
  4. offered escape from Great Depression
    - a. level of talent was high
    - b. ticket prices were inexpensive compared to Broadway shows
  5. parallel development in Germany was film operetta
- C. Film scores
  1. fully integrated into dramatic action
  2. many composers were European immigrants
    - a. applied language of Wagner, Strauss, Debussy
  3. Max Steiner (1888–1971), immigrant from Vienna
    - a. worked on Broadway for fifteen years, arranger, orchestrator, composer
    - b. *King Kong* (1933), established model for Hollywood film score
      - i. score organized around leitmotives
      - ii. coordinates music with actions on screen
      - iii. often marks particular movements with musical effects
      - iv. music conveys mood, character, place through style
      - v. primitivism: African setting
      - vi. orchestral Romanticism: dramatic moments
      - vii. modernist techniques: intense dissonance for fright, extreme emotions
    - c. wrote film scores through 1960s
      - i. *Gone with the Wind* (1939), *Casablanca* (1943)
  4. other leading Hollywood film composers
    - a. Erich Wolfgang Korngold (1897–1957), *Captain Blood* (1935), *The Adventures of Robin Hood* (1938)
    - b. Alfred Newman (1900–1970), *Wuthering Heights*, *The Song of Bernadette*, *How the West Was Won*, *Airport*, more than 200 other films
  5. animated films
    - a. Walt Disney's pioneering cartoon *Steamboat Willie* (1928)
    - b. Bugs Bunny cartoons scored by Carl Stalling (1891–1972)
    - c. Disney's *Snow White and the Seven Dwarfs* (1937)
      - i. first full-length feature
      - ii. score by Frank Churchill (1901–1942)

## VI. Mass Media and Popular Music

- A. American popular music, jazz, and film music reached audiences throughout the Western world
  1. music preserved, maintained its popularity
  2. by 1970s, canons of classics had developed
  3. central core formed by composers and performers between the world wars

Last modified: Sunday, 7 April 2019, 11:29 PM

 [Moodle Docs for this page](#)

You are logged in as Wiebe Buis(A) ([Log out](#))

HWM10

[Data retention summary](#)

[Get the mobile app](#)